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School museum co-operation has been carried forward at the Metropolitan Museum, and introduced, at the request of the director, at the Museum of the Brooklyn Institute. The attendance of elementary pupils at the lectures in Brooklyn averaged over 1,700 at each meeting.

The income for the entire year has been \$1,760.57; of this amount \$542 was paid in by active members at \$1 each, and the balance by contributors. The total membership has increased during the year from 358 to 612.

For the coming year the aims of the executive committee are to increase the membership to 1,000; to develop still further school museums co-operation by systematized lectures and museums visits; to secure subscriptions at \$100 each, in order to increase the industrial art scholarship funds from \$3,000 to \$10,000, thereby making this activity self-supporting, and to develop a fund of \$5,000 for the maintenance of the 400 fine craftsmanship medals in perpetuity.

**THE
MAC DOWELL
CLUB'S GROUP
EXHIBITIONS** The MacDowell Club has announced its intention of continuing through the coming season the series of group exhibitions, and invited the support by participation of all American artists in its endeavors to make its gallery as nearly as possible an open field for expression of the various movements of art, whether old or new. The Club offers its gallery to groups of not less than eight or more than twelve for exhibitions of paintings in oil and small sculpture with the understanding that each group must be well organized and will select and conduct the hanging of the pictures and sculpture according to such plan as they themselves (the exhibitors) shall prescribe.

In the fall of 1912 the MacDowell Club of New York City had the opportunity of inaugurating the idea of the group exhibition in which the exhibitors are their own jury. In the two seasons, during which the Club gallery has been

devoted to this plan, 29 groups, comprising 254 artists, have availed themselves of this manner of presenting their work to the public. Some 1,500 paintings and sculptures have been shown. Both the steadily increasing attendance and the sustained interest of the press have demonstrated the growth of the idea in public favor. The success of the group plan proves the possibility of direct contact between the artist and the public in selective exhibitions without the intervention of the usual jury.

Among the artists who exhibited in the groups are many whose names are well-known, but in addition to these were others only little known who have thus been enabled to bring their work before the public.

**PUBLIC
SCULPTURE
IN CHICAGO** The Trustees of the Art Institute of Chicago are the administrators of the Ferguson

Monument Fund, a bequest of \$1,000,000 left by a public-spirited citizen of Chicago, the income of which is to be used for the erection of monumental sculpture which shall serve to ornament the city.

Under the terms of this bequest Mr. Lorado Taft's splendid composition, "The Fountain of the Lakes," has been executed and placed adjacent to the Art Institute.

Last winter the Trustees voted to prepare for the erection of a great monument in commemoration of the hundred years peace between Great Britain and America existing since the Treaty of Ghent was signed in 1814. Mr. Lorado Taft, having completed "The Fountain of the Lakes," was thereon authorized to proceed with the execution of the full-sized models of the "Fountain of Time," of which he exhibited the design three years ago. This design, which was suggested by Austin Dobson's lines:

"Time goes on, you say? Ah, no,
Alas, time stays; we go."

represents a colossal figure of Time, reviewing a procession of mortals of all degrees in waves before him. It is more

than a hundred feet long and eighteen feet high. The intention is to have it erected in American marble on the Midway near Cottage Grove Avenue. The preparation of the models will probably require five years or more.

JUDGMENT AND
RESPONSIBILITY
IN CIVIC
MATTERS

It is a curious but characteristic fact that the cultured layman almost invariably shows a willingness — even eagerness — to discuss art matters. This esthetic bias is fundamentally proper and desirable; it is evidence of interest. But when such discussion takes the form of final judgment re-enforced but slightly, if at all, by expert support, as in the selection of a public monument, building or painting, it may be dangerous. The results are likely to be uneven, and since they do not always help to establish artistic standards, but, in fact, tend toward mediocrity or, at least, toward popular tradition, they may work social harm just as undigested civic advice of any kind may place a drag on progress.

Of recent years, the country over, there has been more than normal activity in artistic affairs. Almost every locality with claims to historical or economic emphasis has considered steps toward artistic expression of the fact. Sometimes this was a museum or gallery, in other instances a fountain, monument or statue. Naturally, the committee in charge, and the official judge of appropriate and significant merit, was always composed of representative citizens, who gave their best efforts. And yet the results very often lacked conviction for the simple reason that the ultimate selection of a work of art is a technical matter of the most intricate kind, and the members of the committee were not technicians.

The creation of even a small museum or art gallery involves problems of management, lighting, color, entrances and exits (for the convenient handling of visitors), storage and perhaps temporary exhibitions. These requirements can be met only by a museum expert,

very seldom by the architect alone, and practically never by the mere layman. And too often the director, the real expert, has little or nothing to do with the vital part of the project.

Now, similar influences have at times obtained in the selection of monuments, sculpture and public buildings. The proper corrective is to secure from the experts in each field detailed technical advice and follow it. Even so mistakes will be made, but such practice will raise the average of excellence; it will tend to create artistic standards. In the last analysis these standards include all those practical questions of arrangement and construction which are too little associated with art.

B.

INDUSTRIAL ART

The October number of *ART AND PROGRESS* will be a notable one. It will be entirely devoted to Industrial Art. The contents will include papers read before the Convention of the American Federation of Arts in Washington May, 1913, and will be fully illustrated with plates of choice and suggestive designs in various materials.

The papers themselves are timely. Interest in technical and industrial training was never more keen, and existing institutions are not at all sure of their ground as educational agents. And therefore these papers dealing with craftsmanship in its highest form, in connection with modern manufacture and esthetic demands, should be given critical attention.

American schools have not been uniformly successful in training artisans to compete with those abroad, yet modern taste is demanding a better craft and manufactured product each year, and it often comes from France, Hungary or Germany instead of the United States. Whether native schools can develop a thoroughly American type of design, or train an adequate number of accomplished designers by current methods is an open question. The forthcoming October issue presents the question from three angles with tentative suggestions.

B.